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shown nor are the legends and the decorations of the orphreys the same. Bonzaga, called Federigo Parmense, made in all fourteen medals of Pius V in whose pontificate occurred the famous naval battle of Lepanto, commemorated by several medals. Portrait medals of Pius V were also made by Giovanni Antonio de Rossi (1517-after 1575), a Milanese medalist and goldsmith working in Rome. As a rule, in papal medals of the best period, the triple tiara is generally not represented, as it was thought to detract from the expression of personality in the features; and even in the pompous seventeenth century, an informal head-dress was preferred to the tiara.

Finally there remains to be mentioned one of the masterpieces of the medalist's art in France, the portrait medal¹ of Louis XII (1462-1515), King of France, and his consort, Anne de Bretagne (1476-1514). This medal was designed by Jehan Perréal, called Jehan de Paris (1460 or 1463-1529), painter, sculptor, and architect, who worked chiefly at Lyons, and accompanied Louis XII on two Italian expeditions. The medal was modeled from his design by Nicolas Leclerc and Jehan de Saint-Priest, sculptors, and executed by Jehan Lepère, goldsmith.

On the obverse is the bust portrait of Louis XII, in profile to the right. He wears the collar of the order of Saint Michel. The field is semé with fleurs de lys. Legend in relief: FELICE . LVDOVICO . REGNATE . DVODECIMO . CESARE . ALTERO . GAVDET . OMNVS . NACIO . In the exergue under the bust is a small heraldic lion, the device of the city of Lyons. On the reverse is the bust portrait of Anne de Bretagne, in profile to the left. The Queen is crowned and wears a head-cloth or veil which hangs down upon her shoulders. The field is semé at the left with fleurs de lys, and at the right, with ermine. The legend reads: LVGDVN . RE . PVBLICA GAVDÊTE . BIS . ANNA . REGNANTE BENIGNE . SIC . FVI . CONFL . ATA.

¹Purchase, 1911.—Bronze. Low relief. Diameter, $4\frac{9}{16}$ inches.

1499. In the exergue is a lion similar to that on the obverse.

On the occasion of the marriage in 1499 of Louis XII, to Anne de Bretagne, widow of Charles VIII, the Consulate of Lyons presented the Queen with this commemorative medal, of which a considerable number of examples are known. Although this medal, one of the finest medallic works of the French Renaissance, was once considered Italian in origin, the ascription to Jehan Perréal and his assistant craftsmen is authoritative and beyond question. Besides this medal, Perréal is known to have designed one commemorating the visit to Lyons in 1494 of Charles VIII and his consort. The execution of this medal was entrusted to Jehan and Nicolas Lepère "d'après la pourtraicture de la main de Jehan Perréal."

J. B.

CRUCIFIXION

BY SPINELLO ARETINO

A CRUCIFIXION attributed to the hand of Spinello Aretino has recently been bought and is now on view in Gallery 33. It is painted in tempera, against a background of gold, on a panel $20\frac{1}{2}$ inches x $38\frac{1}{2}$ inches, and is in an excellent state of preservation.

It is a picture of great vivacity, crowded with figures. Besides the principal ones on the crosses and the holy people, there are many soldiers, some on horseback, and a great number of spectators, all shown in the lively colors which were usual in the paintings of the late followers of the Giottesque tradition. But here the colors are juxtaposed with peculiar daring and gayety, and the enamel-like sumptuousness of the decoration is the panel's most obvious appeal. Beyond this, however, there will be found in its groups and individual figures an excellence and expressiveness, rare in pictures of this epoch, namely, about 1400. At this time a formal receipt had supplanted in Florentine art the vigor of its productions of half a century earlier. The later Giotteschi were generally satisfied to reproduce in a diluted form that which their great master, more mindful of the mysteries he represented, had conceived so impressively.

The painter of our picture treated his subject as a spectacle; he was interested not only in the solemnity of the scene, but also in its picturesqueness, devoting a due proportion of his effort to the curiosity of the onlookers and to the callousness of the soldiery. In this, the picture shows the changing spirit of the age, which was beginning to demand a greater variety of repre-

Reinshaw Hall, Chesterfield. According to Mr. F. Mason Perkins, who reproduced the work, with a short article on it in the *Rassegna d'Arte* for January, 1909, it was painted about 1500. It shows the nude Child lying on a cushion with the Madonna and two Saints kneeling beside him. According to Mr. Perkins, the Saint at the left is in all probability John the Evangelist.



THE CRUCIFIXION
BY SPINELLO ARETINO

sentation. And the peculiar interest which attaches to works of a transitional period in the history of art belongs to it in a high degree. It is one of those productions which exemplify the oncoming of the new art of the fifteenth century, so essentially modern in many of its aspects, of which Masaccio, a generation afterward, is the great protagonist. B. B.

RECENT LOANS OF PAINTINGS

MR. J. PIERPONT MORGAN has lent for a few months four important pictures of the early Italian Schools. Three of these have been placed in Gallery 30. A Perugino, *The Madonna Adoring the Christ Child with Two Saints*, is hung in the center of the south wall. This picture was formerly in the collection of Sir George Sittwell,

Owing to the absence of any attribute or symbol, the identification of the other is impossible. Their names, which were formerly printed inside their halos, have almost disappeared with time and not even the initial letters can now be discerned in the vestiges that remain. This is apparently the only damage which has taken place in this marvelously preserved panel, and the fact testifies to Perugino's skill as a craftsman just as the picture itself shows him as one of the most poetical painters of the Christian legend. The figures, clothed in sober-colored robes of blue, dull purple, red, and dark green, have no thought but of their dispassionate devotion; and the evening landscape in which they kneel, rarely beautiful even for this great master of landscape, has the serene quiet and infinite mystery of a cathedral at nightfall.

On the wall opposite the Perugino